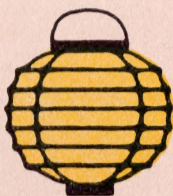


The Leadstacker



Number Twenty-Four
June, 1991

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THE CHANGE



HOW DO you like this new format? While doing the last couple of issues of the Leadstacker, I felt like I was wasting space and paper so I've decided to tighten it up a bit. Add to this, the fact that cover paper is getting expensive and that the total cost of producing a Leadstacker was almost one hundred dollars and you can see why I wanted to cut some corners somewhere. The $5\frac{1}{2}$ by $8\frac{1}{2}$ inch format was convenient because that's about the only size of paper one can get these days, but it was big, cumbersome and it took a large quantity of type to set a page. I know that the five by seven format is the 'classic' amateur journal size but I find it not much better than $5\frac{1}{2}$ by $8\frac{1}{2}$ format and wasteful if you're using bond paper for the text pages. And you all know my penchant for the unusual. So I've decided to experiment with this $4\frac{1}{4}$ by 7 inch format for a couple of issues. Paper that's $8\frac{1}{2}$ by 14 is still available and cuts down to this new size with no waste and cover paper this size can be cut from 23 by 35 inch sheets with little waste also.

What I'm not sure of is if this twelve point Italian Oldstyle that's currently my house face, will set well on this shorter measure. It has been my experience that most type faces will set easier on some measures than others. I once tried setting this Italian Oldstyle on 24 picas and ended up with a lot of hyphenations and extra work justifying. Of course it would also make a difference according to the writing style. I tend to use a lot of short words which makes for easier composition. We'll all know by the end of this Leadstacker whether or not this type sets well on this shorter measure.

As always, your comments and criticisms are welcome if you're qualified as someone who actually prints something of any substance.



TREE HUGGERS

IT OCCURS to me that hobby printers using the letterpress process are doing a service to the environment. Much of their equipment was at one time headed for the

dump so they've saved some landfill space. They use lots of cutoffs, paper that 'real' printers and paper houses normally throw away. Of course letterpress printers have recycled their type for hundreds of years. Many letterpress printers use presses powered by the printer, thus saving electricity (but sometimes requiring lots of meat, potatoes, pasta and/or beer.) Letterpress printers don't use a lot of chemicals or disposable materials like other reproduction processes. And letterpress printers don't have the latest gadget or software (that are accompanied by very thick manuals that require lots of paper, ink, and chemicals to produce) to add to their machines. Heck, most hobby printers can operate without any electricity at all, although hand setting type by candle light is a bit difficult. (Try it if you don't believe me.)

Of course some hobby printers don't print anything at all and they save lots of energy, mostly their own. But we won't discuss these pitiful excuses for printers in this article.



Some Random Thoughts

¶ I'm unaware of how the practice of making up three by five specimen cards (like the ones I've included with this publication) originated, but I've just realized that collecting these would be an easy way for me to have samples of what a particular face would look like. If everyone in the APA would print two different cards, we all could have 300 cards almost immediately. So I've done my share, how about you?

¶ If you're going to make hyphenations, don't make them with less than three letters on either side of the hyphen, don't hyphenate single syllable words, and hyphenate between syllables!

¶ It amazes me that many printers who write to me don't have printed letterheads and envelopes. Usually when I admit a new apprentice into my shop, the first thing they want to print is stationery. What a great place to experiment with design or use those odd, old fonts that you only have enough type to set your name out of or that you wouldn't use in your journal. Assuming, of course, that you do print a journal.

Golf 24 point

Barnhart Bros. & Spindler

A B C D E F G H I J K

L M N O P Q R S T U

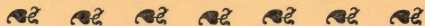
V W X Y Z & . - ; : ' ! ?

\$ 1 2 3 4 5 6 7 8 9 0

a b c d e f g h i j k l m n

o p q r s t u v w x y z

It's no wonder that type identification is so difficult when one encounters a typeface like Golf. In the pony specimen book as well as the Big Blue Book of Barnhart Brothers and Spindler (of 1893-99 and 1896 respectively) this face is called Astoria. In the B B & S red specimen book of 1900, it's listed as Golf and in the No. 9 specimen of 1907 it's called Club. By 1925 this face is not shown under any name in the No. 25 specimen. If this face was pirated by other foundries it was, no doubt, known by other names.



Shooting Star Press  John Horn, prop.
7801 Westwood Ave., Little Rock, AR 72204

OUTING

Dickinson Type Foundry

ABCDEFGHIJKLMNOPQRSTUVWXYZ
XYZ BCDKMOSTU^{AND}

AAAAAAA 1234567890\$.=;:!?& HHHHHHH

The first appearance of this typeface was probably in the October, 1888 issue of the *Inland Printer*. The ad showed only four sizes on six point bodies and stated that the patent was applied for. In the big ATF combined specimen of 1896 three sizes of twelve point had been added. Outing was also shown in the 1898 and 1900 ATF specimens but was gone by 1906. All seven sizes of Outing can be found in the cases of:

¶ Have you ever looked seriously at your own journals (I use the term loosely here) and really thought about what you could do to improve them?

¶ Have some of you people never read anything about typography and design? I have printed some pretty bad looking stuff but I would never use all caps script or blackletter; that's something I would expect from some computer operator. All caps script or blackletter is unreadable and bad ugly.

¶ Buy some new type! Some of you are using type that looks like it was used to print the first and all subsequent editions of the *Los Angeles Times*. Furthermore, what few typefoundries still exist need some business to keep operating.

¶ Why don't amateur journalists compare their work to the work of Laureate winners and try to bring their own work up to that higher quality? Can't they see how really bad their work looks or reads, or do they just not care?



Ornamental, My Dear Watson

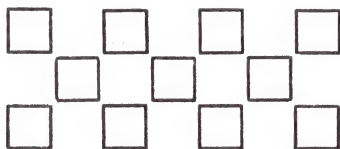
I LOVE type ornaments! And the more of one the better. No I'm not talking about using every ornament in the shop on one page, I'm talking about having a large enough quantity of one ornament to have some fun with. It helps to choose an ornament with some versatility and this can only be discovered by playing around a bit. Let me show you what I'm talking about. Below is an ornament that could probably be found in almost any hobby print shop, assuming it's a letterpress shop of course.



Now just about any ordinary printer might line up a bunch of these and make a border.



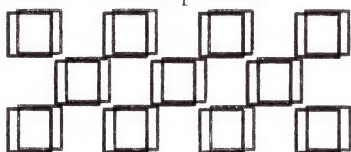
The next evolutionary step would be to make an all over pattern checkerboard fashion.



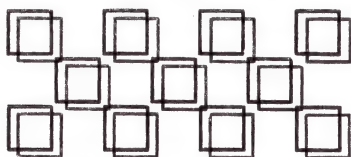
What else can be done with this ornament?
Got some angle body quads?



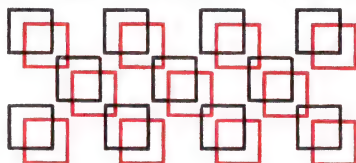
What would happen if we ran the sheet back through the press after shifting the form or side guide about six points?



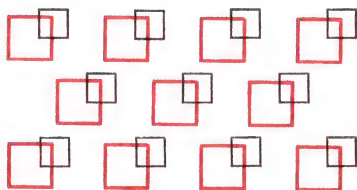
Hey, let's shift the form in *two* directions!



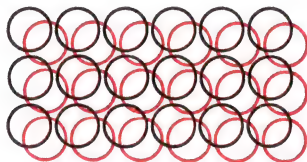
Why not make that second run a color run?

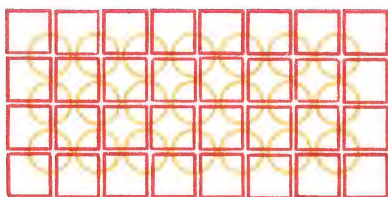


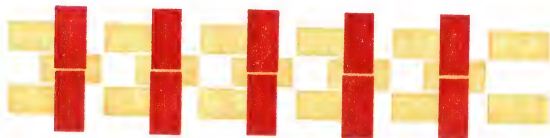
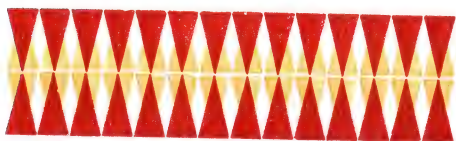
What if we added a second ornament?

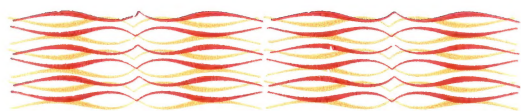


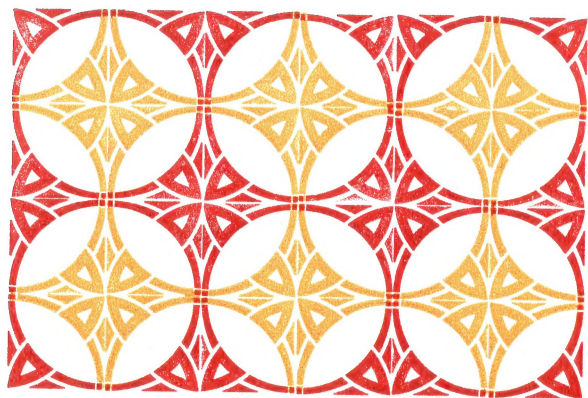
Now obviously, you can't use all this ornamentation on a page of your journal, but you could put it to use on the cover or maybe as endpapers of a small book. The ornament I used is not what most printers would call an ornament, but I chose it for the sake of clarity. Here are a few more examples.











Here ends the twenty-fourth Leadstacker done up into type and printed by John Horn at his private press at the sign of the Shooting Star. Comments from readers are always welcome but seldom acknowledged. Parsons Bold was the type chosen for the cover along with a Parsons border and decorator. Italian Old Style was used for the text but much of it was poorly cast and shall be committed to the hell box so my readers will never suffer to read it again. This issue is dedicated to people like Michael Tarachow who have no typographical boundaries. ♣ ♣

7801 Westwood Avenue
Little Rock, Arkansas 72204

